

DON'T TELL ME YOU LOVE ME

ドント・テル・ミー・ユー・ラヴ・ミー (炎の彼方)

Words & Music by Jack Blades

衝撃の1stアルバム『DAWN PATROL』の1曲目、印象的なギター・アルペジオから曲はスタート。これはクリアなサウンドにコーラス系のエフェクターをかけて弾いているモノだ。スライドのテクニックを上手く使い、リズムの乱れがないようにプレイしよう。イントロ1の5小節目から他の楽器もスタート。ここはユニゾンのリズムで、リズムのキメを弾いており、しっかりと合わせるようにしよう。[A]のバックিংではシンセも使われているが、これはストリングス系で、少しアタックの強いサウンドにしてある。ベースはシンプルな8ビートのリフを弾いている。少しアップ・テンポ気味の曲なので、リズムがモタらないように、安定したリズムでプレイしよう。[D]からはギター・ソロだ。3小節目は

ピッキング・ハーモニクステクニックを使っている。ここは1音半のチョーキングであり、音程には気をつけてしっかりチョーク・アップをしてほしい。[D]の5～6小節目はトリル・フレーズ。ここはプリングとハンマリングを素早く繰り返す。[E]のギター・ソロはピッキング、フィンガリング共に、かなり高度なテクニックが要求されるスピード感のあるフレーズだ。初めはゆっくりとしたテンポでしっかり弾けるように練習しよう。[I]のエンディングでもギター・ソロが登場。ここでは2本のギターのハーモニクスになっており、リズムをしっかりと合わせて弾くようにしたい。

Intro ① F#m

Vocal

Other <Synth>

Guitar I

Guitar II

Bass

Drums

Intro ②

Vocal F#m F#m

Other

Guitar I % % % S S S S 0 4 4 2 0 4 2

Guitar II 4₂ 4₂ 4₂ 4₂

Bass 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Drums

1. 2. F#m

Vocal F#m F#m

Other

Guitar I % % % S S S S 0 4 4 2 0 4

Guitar II % % % 2 0

Bass % % % 2 4 2 0 2 4 2 4 2 4 2 4

Drums

A A

Vocal

It ain't the way you move
I love the way you use

It ain't the way that you move _
I love the way that you use _

Other

Guitar I

Guitar II

Bass

Drums

F#

Vocal

me me Oh no
me Oh yeah

Other

Guitar I

Guitar II

Bass

Drums

Vocal **A**

It ain't the way you shake
I love the way you shoot

It ain't the way that you shake...
I love the way that you

Other

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains measures 1 through 4 of the song. The vocal line starts with a rest in measure 1, followed by a melodic phrase in measure 2. The lyrics are split across two lines. The guitar parts consist of sustained chords. The bass and drums provide a steady rhythmic accompaniment.

Vocal **F#**

shoot me to kill me

Oh no
Oh yeah

I've lived
It's tak-en

Other

Guitar I

Guitar II

Bass

Drums

Detailed description: This system contains measures 5 through 8. The vocal line continues with a new melodic phrase and lyrics. The guitar parts become more active with moving lines. The bass and drums maintain the rhythmic foundation.

[B] D E D C^{#m} Bm

Vocal
 twenty five ye - ars I'm a kid on the run I got a pis - tol for ac - tion
 miles of lines To learn a right from a wrong I'll keep you hang - ing on

Other

Guitar I

Guitar II

Bass

Drums

D E F^{#m} D E

Vocal
 Don't tell me you love me Don't tell me you love me

Other

Guitar I

Guitar II

Bass

Drums

Vocal

C# D A Bm

Don't tell me I don't want to know

Other

Guitar I

Guitar II

Bass

Drums

Vocal

G F#m D E

Don't tell me you love me Don't tell me you love me

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

C# D A Bm G

Don't tell me I don't want to know

Other

Guitar I

Guitar II

Bass

Drums

Vocal

1. F#m

Other

Guitar I

Guitar II

Bass

Drums

Vocal **D** 2. **F#m** **D**

Other

Guitar I **C.D** **C** **vib** **C.D** **C** **vib** **C.D** **1H.C** **1H.C** **Arm.** **C** **D**

Guitar II

Bass

Drums

Vocal **E** **C#**

Other

Guitar I **vib** **tr.** **C.D** **C.D** **P+H** **S**

Guitar II

Bass

Drums

Vocal D A

Other

Guitar I S H P S 8va → S CD

Guitar II

Bass

Drums

II

Vocal Bm G

Other

Guitar I Arm. → (8va) (Arm.)

Guitar II

Bass

Drums

12

Vocal E F#m D

Other

Guitar I 8va

Guitar II

Bass

Drums

Vocal E C#

Other

Guitar I

Guitar II

Bass

Drums

Vocal C# D

Other

Guitar I

Guitar II

Bass

Drums

13

Vocal A Bm

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: G, F#m

Notation includes: H.C. (Harmonic C), 21 22 22 22 21 21 (21), 17 14 15 17 14 15, vib. (vibrato), and (8va) (octave up).

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: F#m

Notation includes: L15 va bassa <Synth>, Pick Scratch, and various rhythmic patterns.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal $F\sharp m$

Don't tell me you love _____ me

Other

Guitar I

Guitar II

Bass

Drums

Vocal B A

Don't tell me you love _____ me _____

Other

Guitar I

Guitar II

Bass

Drums

Vocal ^A
Don't tell me you love___ me Don't tell me you love___ me Don't tell me you love___

Other

Guitar I

Guitar II

Bass

Drums

Vocal ^A
___ me love___ me love___ me, Oh

Other
—(15va bassa)—⁴

Guitar I

Guitar II

Bass

Drums

Chords: C# D A Bm G

Vocal: Don't tell me you love—

Other: [Chordal accompaniment]

Guitar I: [Fingerings: 6, 7, 5, 5 7, 8] Includes trills (tr.)

Guitar II: [Fingerings: 2, 2, 2, 4, 5]

Bass: [Fingerings: 4, 4, 0, 0, 2, 2, 3, 3]

Drums: [Rhythmic notation]

17

Chords: F#m D E C#

Vocal: — me Don't tell me you love — me Don't tell me

Other: [Chordal accompaniment]

Guitar I: [Fingerings: 4, 2, 4, 2] Includes "1x Tacet" markings

Guitar II: [Fingerings: 4 2, 5, 7, 6 4]

Bass: [Fingerings: 2, 2, 0, 0, 2, 2, 4, 4]

Drums: [Rhythmic notation]

Vocal

D A B 2^v 1. G

I don't want to know Don't tell me you love

Other

Guitar I

P+H (1x Tacet) P+H

2 0 2 0 3 2 0 2 0 3

Guitar II

5 5 4 5

Bass

0 0 2 2 3

Drums

18

Vocal

2. G 1. F#m D E

Other

Guitar I

vib. vib.

5 5 5 5 3 3 3 3 3 9 9 9 9 9

Guitar II

6 6 7 7 7 7 4 4 4 4 4

Bass

3 0 2 3 0 3 2 0 2 0 0 2 2 2 2

Drums

Chord progression: C# D A Bm

Vocal: Treble clef, key of D major. Chords: C# (measure 1), D (measure 2), A (measure 3), Bm (measure 4).

Other: Treble clef, key of D major. Chords: C# (measure 1), D (measure 2), A (measure 3), Bm (measure 4).

Guitar I: Treble clef, key of D major. Fingering: 6 6 6 / 6 6 (measure 1); 7 7 7 / 7 7 (measure 2); 6 6 6 / 6 6 6 6 (measure 3); 7 7 7 / 7 7 (measure 4).

Guitar II: Treble clef, key of D major. Fingering: 6 6 6 / 6 6 (measure 1); 7 7 7 / 7 7 (measure 2); 6 6 6 / 6 6 6 6 (measure 3); 7 7 7 / 7 7 7 (measure 4).

Bass: Bass clef, key of D major. Fingering: 4 4 (measure 1); 0 0 (measure 2); 0 0 (measure 3); 2 2 (measure 4).

Drums: Bass clef. Pattern: / (measure 1), / (measure 2), / (measure 3), / (measure 4).

19

Chord progression: G F#m D E

Vocal: Treble clef, key of D major. Chords: G (measure 1), F#m (measure 2), D (measure 3), E (measure 4).

Other: Treble clef, key of D major. Chords: G (measure 1), F#m (measure 2), D (measure 3), E (measure 4).

Guitar I: Treble clef, key of D major. Fingering: 17 19 19 21 (measure 1); 17 (measure 2); 17 16 14 17 (15) (measure 3); 19 17 16 19 (17) (measure 4). Includes "8va" marking.

Guitar II: Treble clef, key of D major. Fingering: 14 15 15 17 (measure 1); 14 (measure 2); 14 12 15 12 (14) (measure 3); 16 14 17 14 (16) (measure 4). Includes "8va" marking.

Bass: Bass clef, key of D major. Fingering: 3 3 3 3 (measure 1); 2 2 (measure 2); 0 0 (measure 3); 2 2 (measure 4).

Drums: Bass clef. Pattern: / (measure 1), / (measure 2), / (measure 3), / (measure 4).

Chord progression: C# D A Bm

Vocal

Other

Guitar I
Fingering: 21 19 17 21 (21)
Technique: H.C, H, P, C, H, P, H, P, H, P

Guitar II
Fingering: 16 14 13 14 (16)
Technique: H.C, H, P, C, H, P, H, P

Bass
Fingering: 4, 4, 0, 0, 2, 2

Drums

Chord progression: G F#m

Vocal

Other

Guitar I
Fingering: 14, 16 16 17, (14), 14 14, 14 14 (14), 14 (14), 14
Technique: Arm., (Arm.), (8va), (Arm.)

Guitar II
Fingering: 15, 17 17 14, (14), 14 14, 14 14 (14), 14 (14), 14
Technique: Arm., (Arm.), (8va), (Arm.)

Bass
Fingering: 0, 0, 2, 2, 2, 2, 2, 2

Drums

Vocal
Other
Guitar I
Guitar II
Bass
Drums

SING ME AWAY

シング・ミー・アウェイ

Words & Music by Jack Blades and Kelly Keagy

1stアルバム、『DAWN PATROL』からの選曲。ツイン・ギター・バンドならではのギター・アレンジが光るナンバーだ。まず、[A]でのギター・リフだが、メインは、基本的にギター1と考えてよいだろう。これに対し、ギター2では、小節頭のコード感とベースのA音をフォローするようなアンサンブルになっている。尚、4小節目のD(on A)というコード・ネームは、キーボードに従って付けたもの。ギター2のプレイを優先するなら、F#m(on A)となる。音の濁りが気になる場合は、ギター2の2弦2fを3fに置き換えるか、キーボードのD音をC#音に変更することによって対処しよう。また、[C]でのバックিংは、ギター1こそ、[A]と同様のプレイだが、ギター2は、ベースのA音をフォローすることに徹しているのが興味深い。恐らく、ヴォーカルのバックでのプレイということを考慮し、ギター・サウンドが厚くなり過ぎることを避

けたのだろう。尚、[A]~[C]でのベースのプレイは、基本的に同じパターンが続くのだが、リハーサル・マーク毎に、ニュアンスの面で若干の変化が付けられている。[A]と[C]は、総ての音符をテヌート気味に、一方、[B]では各小節最後の音符のみテヌート、それ以外をスタッカート気味にプレイすると雰囲気だ。サビの[E]、[F]、そしてエンディングの[G]では、ツイン・ギターのハモリが決め手となる。[F]、[G]でのそれは、いわゆる3度ハモリなのに対し、[E]のアルペジオは、コード・トーンを基本にしたハモリである点を押さえておきたい。[G]のギター・ソロは、ジェフによるプレイ。3小節目の2弦14fのチョーキングは、中指で。また、4小節目、8小節目のフレーズは、ラフに弾かずに、きっちりとビートに乗せたプレイを心掛けたい。さほど、速いプレイではないので、焦らずに整然としたピッキングで臨んでみよう。

The musical score is arranged for a six-piece band. The Vocal part is a simple melody. The Othar part provides a harmonic background. The Guitar I and II parts play a complex, syncopated riff. The Bass part follows the guitar riff. The Drums part provides a steady, syncopated rhythm. The score is divided into sections A through G, each with its own key signature and time signature. Section A is in G major and 4/4 time. Section B is in G major and 4/4 time. Section C is in G major and 4/4 time. Section D is in G major and 4/4 time. Section E is in G major and 4/4 time. Section F is in G major and 4/4 time. Section G is in G major and 4/4 time.

Chords: G(onA) D(onA) G A G(onA)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: A G(onA) D(onA) G A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Some - times I sit
what do you see

Arm. Return Arm. Down rM

Arm. Return Arm. Down rM

Vocal: *G(onA)* *A* *G(onA)* *D(onA)* *G* *A*
 — and I dream — on for hours —
 — when you look — in the mir - ror
 Some times my hours —
 I see a face —

Other: *G(onA)* *A* *G(onA)* *D(onA)* *G* *A*

Guitar I: *G(onA)* *A* *G(onA)* *D(onA)* *G* *A*

Guitar II: *G(onA)* *A* *G(onA)* *D(onA)* *G* *A*

Bass: *G(onA)* *A* *G(onA)* *D(onA)* *G* *A*

Drums: *G(onA)* *A* *G(onA)* *D(onA)* *G* *A*

Vocal: *G(onA)* *A* *G(onA)* *D(onA)* *G*
 — they turn in — to days —
 — from the past — it's so — clear —

Other: *G(onA)* *A* *G(onA)* *D(onA)* *G*

Guitar I: *G(onA)* *A* *G(onA)* *D(onA)* *G*

Guitar II: *G(onA)* *A* *G(onA)* *D(onA)* *G*

Bass: *G(onA)* *A* *G(onA)* *D(onA)* *G*

Drums: *G(onA)* *A* *G(onA)* *D(onA)* *G*

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: A, G(onA), A, G(onA), D(onA), G

I dream of a girl — I once knew — as a school - boy
 What do you hear — when I sing — you for - ev - er

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: A, G(onA), A

A She is the one — who could sing me a - way
 A song that will last — for a mil - lion years — oh —

Chords: G(onA) D(onA) G(onA) D Dm7

Vocal: oh oh _____ But she is a long _____ ways a - way _____
But I am a long _____ ways a - way _____

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

Chords: D Dm7 G G(onA) E^b B^b C

Vocal: and I want to be with _____ her to - day _____ I'll think of a - way _____ I can get back _____

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

Vocal

F C D $\text{\textcircled{E}}$ G (Straight)

oh ——— I'd run all the way — back home — Sing me a - way —

Other

Guitar I

H.C. $\text{\textcircled{9}}$ $\text{\textcircled{11}}$ $\text{\textcircled{8}}$ DS x Arpeggio $\text{\textcircled{12}}$ $\text{\textcircled{12}}$ $\text{\textcircled{12}}$ $\text{\textcircled{12}}$

Guitar II

$\text{\textcircled{6}}$ $\text{\textcircled{5}}$ $\text{\textcircled{5}}$ $\text{\textcircled{5}}$ $\text{\textcircled{5}}$ $\text{\textcircled{5}}$ $\text{\textcircled{5}}$ $\text{\textcircled{7}}$ $\text{\textcircled{7}}$ $\text{\textcircled{8}}$ DS x Arpeggio $\text{\textcircled{8}}$ $\text{\textcircled{7}}$ $\text{\textcircled{9}}$ $\text{\textcircled{8}}$ $\text{\textcircled{8}}$

Bass

3 3 3 3 3 2 5 3 3 2 5 5 5 DS x

Drums

2x

Vocal

D(onG) C(onG) D D(onF#) G

— sing me a - way — oh — Sing me a - way —

Other

Guitar I

$\text{\textcircled{10}}$ $\text{\textcircled{10}}$ $\text{\textcircled{11}}$ $\text{\textcircled{10}}$ $\text{\textcircled{10}}$ 8 8 8 8 8 8 9 11 10 10 11 10 12 12 12 12 12 $\text{\textcircled{12}}$

Guitar II

7 7 7 7 5 5 5 5 5 5 5 7 7 7 7 7 8 8 7 9 8 $\text{\textcircled{8}}$

Bass

3 3 3 3 3 7 5 5 2 4 3 3 3

Drums

The musical score for "Sing Me a Way" by The Beatles is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line includes lyrics: "sing me a way" and "Woo". The guitar parts (Guitar I and Guitar II) feature complex fingerings and bends, with annotations like "D(onG)", "C(onG)", "1. D", and "Arp". The bass part includes a prominent triplet figure. The drum part provides a steady rhythmic foundation.

The musical score for "F" by The Roots is presented in a multi-staff format. The top staff is for the Vocal, which is mostly silent, with a few notes in the first and fourth measures. The second staff is for the Other instrument, which plays a melodic line. The third staff is for Guitar I, which features a complex rhythm with many sixteenth and thirty-second notes, and a lot of fretting indicated by numbers. The fourth staff is for Guitar II, which plays a similar melodic line to the Other instrument. The fifth staff is for the Bass, which plays a steady, rhythmic line. The sixth staff is for the Drums, which play a complex, syncopated rhythm. The score is divided into four measures, each with a different chord indicated above the staff: A, G(onA), A, G(onA), D(onA), G(onA). The key signature is one sharp (F#), and the time signature is 4/4.

2. D A G G(onA)

Vocal

yeah yeah

Other

Guitar I

Guitar II

Bass

Drums

(Arp.)₁₂

M

10 10 11 10 10

5 6

0 0 0

3 4

0 0 0

7 7 7 7

14 10 12

(12)

14 11 14 14

14 12 14 14

14

5 5 7 4 5

5 5 5 5 0

5 5 5 5 0

A G(onA) D(onA) G A G(onA)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

M

5 6

3 4

2 2

3 4

5 6

3 4

0 0 0

0 0 0

0 0 0

0 0 0

r8va HUD H.c HUD

HUD H.c

14 14 14 17 HUD

14 14 12

15 12 14 15 15 14 12 15 14 12

14 12 11

14

12 11 12 14 11

14 14 14 14

14 14 14 14

12 14

14

5 5 5 2 3 4

5 5 5 5 0

5 5 5 5 0

A **G(onA)** **G**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D(onG) **C(onG)** **D** **D(onF#)** **G**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

C D D(onF#) G D(onG)

Vocal

— sing me a — way — yeah — Sing me a way — sing me a

Other

Guitar I

Guitar II

Bass

Drums

C D D(onF#) G J G D(onG)

Vocal

— way —

Other

Guitar I

Guitar II

Bass

Drums

C

D

D(onF#) G

D(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

32

C

E^b

F

G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(YOU CAN STILL) ROCK IN AMERICA

ロック・イン・アメリカ

Words & Music by Jack Blades and Brad Gillis

2ndアルバム『MIDNIGHT MADNESS』のトップを飾るこの曲は、彼らの代表曲であるのは勿論のこと、ジェフが8フィンガー奏法を初めて披露した、という点で、ロック・ギター史に残るナンバーでもある。では解説に移ろう。まず、[A]のギター2のリフは、5弦開放と2、3弦による和音の弾き分けがポイントになる。7fを人差指、8fを薬指で押さえるのが妥当かと思うが、その際、人差指の先端で4弦、腹で1弦に触れ、余弦のノイズを防ぐようにしよう。[E]から[G]は、ブラッドによるギター・ソロ。[F]2～3小節間のアームを用いたフレーズは、タブ譜だけではなく、5線譜もチェックし、音程変化を確認してほしい。また、[G]3小節目のヴィブラートは、いわゆるクリケット奏法。このケースでは、左手でハンマリングするタイミングに合わせて、アームの先端を指でハジくと雰囲気だ。尚、[E]の8小節間は、テンポが1/2になるので、

特にドラマーは、リズム・キープに注意しよう。[H]から[I]は、ジェフによるソロだが、問題は、やはり[I]の8フィンガー、ということになるだろう。1～4小節間の指使いは、[4f=人差指、7f=小指、12f=人差指、14f=中指、16f=薬指、19f=小指(12f以上は右手)]となる。5小節目以降は、フレーズのパターンにより、[2f=人差指、5f=小指、10f=人差指、12f=中指、14f=薬指、17f=小指(10f以上は右手)]と、[4f=人差指、7f=小指、12f=人差指、14f=中指、16f=薬指、19f=小指(12f以上は右手)]のフィンガリングを使い分けることになる。何はともあれ、右手でのフィンガリングに慣れることが重要。そんなわけで、まずは、比較的易しい1～4小節間のパターンを繰り返し、右手でのハンマリング、プリングの感覚を身に付けることから始めよう。

A7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

34

B A7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A7

Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

This system shows the first four measures of a musical piece. The vocal line is silent. The guitar and bass parts play a sustained A7 chord, indicated by a '4' and a slash with three diagonal lines. The drums play a steady eighth-note pattern.

35

A7

E

E7

Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

Lit - tle sis - ter by the
 Lit - tle sis - ter makes a

This system contains measures 5 through 8. The vocal line enters in measure 5 with the lyrics 'Lit - tle sis - ter by the' and continues in measure 6 with 'Lit - tle sis - ter makes a'. The instrumental parts include a guitar solo in measure 5 marked with 'Arm.' and 'Harm.', and a synth line in measure 6 marked with '< Synth. >'. The guitar and bass parts feature complex fingering and a double bar line in measure 7.

E7

D

Vocal

re - cord ma - chine _____ ti - ny danc - er such a sweet six - teen _____ She's go - in' out she's gon - na
move for the door _____ the door squeaks she's on the sec - ond floor _____ Her dad - dy wakes "Is eve - ry -

Other

Guitar I

Guitar II

Bass

Drums

D

E

Vocal

par - ty to - nite _____ she's gon - na shake and make it last all nite _____
- thing O. K.?" _____ not a sound as she makes her got a - way _____

Other

Guitar I

Guitar II

Bass

Drums

D E

Vocal

Let the broth-er's got a driv - in' ma-chine _____ fast driv - er such a clean ma - chine _____
 Lit - tle broth-er's got it read - y to Roll _____ tires burn ing as they head for the show _____

Other

Guitar I

Guitar II

Bass

Drums

C A7

Vocal

They're goin' out they're gon - na put out the lights _____ they're gon-na rock it rock it rock it You can
 Light it up _____ and ture the music on loud _____

Other

Guitar I

Guitar II

Bass

Drums

Vocal (Straight) **E** **D** **G** **A7**

still rock in A - mer - i - ca ah yeah it's al - right You can

Other (Synth) (Organ)

Guitar I

Guitar II

Bass

Drums

Vocal **D** **G** **A7** **to**

still rock in A - mer - i - ca ah yeah all nite You can

Other

Guitar I

Guitar II

Bass

Drums **DSx**

D **G** **A** **1.** **E**

Vocal
still rock in A - mer - 1 ca

Other
(Organ) (Synth)

Guitar I
T A B (3 0 2) (3 0 2) (2 0 2) (2 0 2)

Guitar II
T A B (3 0 2) (3 0 2) (2 0 2) (2 0 2)

Bass
T A B 5 5 5 5 2 4 5 5 5 7 7 7 7 4 4 4

Drums
v v v v v v v v v v v v v v v v

8va Harm. Harm.

E **2.A**

Vocal

Other

Guitar I
T A B (2 0 2) (4 2 0 2 3 2 2 0) (2 0 2) (2 0 2)

Guitar II
T A B (2 0 2) (4 2 0 2 3 2 2 0) (2 0 2) (2 0 2)

Bass
T A B 0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7

Drums
v v v v v v v v v v v v v v v v

Score for the first system, measures 1-4. The key signature is one sharp (F#).

Vocal: Measures 1-4. Chords A and B (F) are indicated above the staff.

Other: Measures 1-4. Chords A and B (F) are indicated above the staff.

Guitar I: Measures 1-4. Chords C, D, P, and Port. C are indicated above the staff. Fingering numbers (9, 8, 9, 9) are shown below the staff. Annotations include "Arm Up" and "Arm Return".

Guitar II: Measures 1-4. Chords A and B are indicated above the staff. Fingering numbers (3, 5, 4, 0, 2, 0, 2, 4) are shown below the staff.

Bass: Measures 1-4. Chords A and B are indicated above the staff. Fingering numbers (7, 7, 7, 7) are shown below the staff.

Drums: Measures 1-4. Drum notation is shown below the staff.

Score for the second system, measures 5-8. The key signature is one sharp (F#).

Vocal: Measures 5-8. Chords A and B are indicated above the staff.

Other: Measures 5-8. Chords A and B are indicated above the staff. A double bar line is present at the end of measure 8.

Guitar I: Measures 5-8. Chords C, D, P, and Port. C are indicated above the staff. Fingering numbers (9, 8, 9, 9) are shown below the staff. Annotations include "Arm Up", "Arm Return", "Arm. Up", "Arm. Return", "Arm. S", and "Arm. S".

Guitar II: Measures 5-8. Chords A and B are indicated above the staff. Fingering numbers (2, 2, 6, 2, 4, 2, 4, 2) are shown below the staff.

Bass: Measures 5-8. Chords A and B are indicated above the staff. Fingering numbers (5, 7, 7) are shown below the staff.

Drums: Measures 5-8. Drum notation is shown below the staff.

A **G B**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Arm S, P H, 8va Harm., Arm. Return, Arm, 3, (Harm.), Arm. Return

Arm S, P H, 7 14 17, 8va Harm., Arm. Return, Arm, 3, (Harm.), Arm. Return

2, 2, 2, 2

5, 7, 7

4, 4, 4, 4

41

A **B**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

8va, <Noise>, Arm Down, Arm Return, P, 15 19 14 17 13 16 12 15 12 14, 3, 3, 3, 12 10 12, 9, 12 10 10 9 12 10 12

4, 4

5, 5, 7, 7

4, 4, 4, 4

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a multi-staff score for a band arrangement. The staves are labeled on the left as Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two main sections, A and D, with a double bar line between them. Section A contains measures 1 through 17, and Section D contains measures 18 through 24. The Vocal part is written in treble clef. The Other part is written in bass clef. Guitar I and II are written in treble clef. Bass is written in bass clef. Drums are written in bass clef. The score includes various musical notations such as notes, rests, chords, and fingerings. There are also some performance instructions like "Arm Up" and "8va".

The image displays a musical score for a rock band, featuring staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The score is divided into three measures, each with a chord symbol (G, A7, B) above it. The Guitar I and II parts include various techniques like bends, vibrato, and double stops. The Bass part features a driving rhythm with double stops. The Drums part shows a complex pattern with various drum notations.

A7 **B** **I** **D**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G **A7**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A7

B

A7

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

You can

Vocal
 E
 still _____
 Rock in A mer i ca
 Rock in A

Other

Guitar I
 4
 4
 7 7 5

Guitar II
 4
 4
 7 7 5

Bass
 7 7 9 9

Drums
 T T T T

Rock in the A mer i ca

Vocal

mer - i - ca

Yeah you can

Other

Guitar I

Guitar II

Bass

Drums

Vocal: E still Rock in A mer

Other: [Empty staff]

Guitar I: [Staff with chords and fingerings]

Guitar II: [Staff with chords and fingerings]

Bass: [Staff with 4/4 time signature]

Drums: [Staff with drum notation]

Vocal: [Staff with notes and lyrics]

Other: [Empty staff]

Guitar I: [Staff with chords and fingerings]

Guitar II: [Staff with complex chords and fingerings]

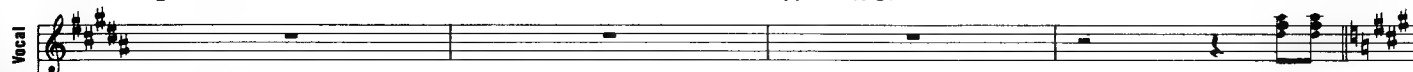
Bass: [Staff with 5/4 time signature]

Drums: [Staff with drum notation]

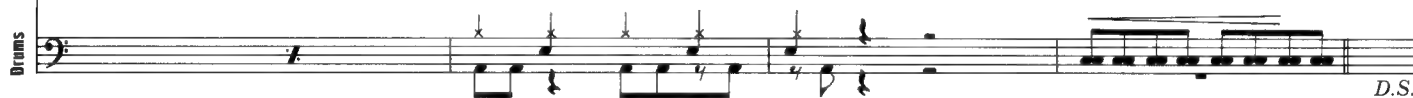
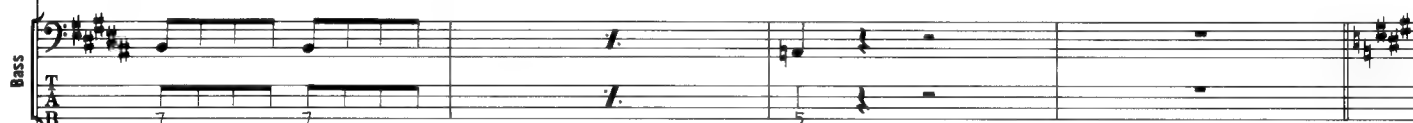
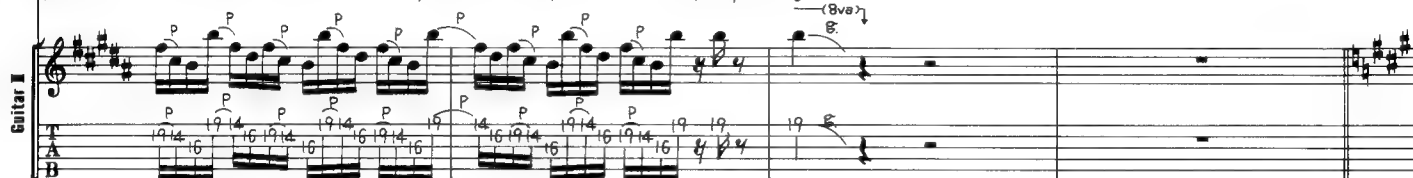
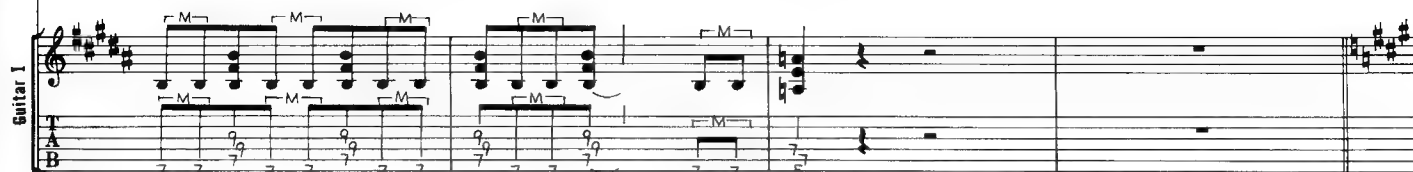
Vocal
Other
Guitar I
Guitar II
Bass
Drums
Vocal
Other
Guitar I
Guitar II
Bass
Drums

B

A N.C.



You can



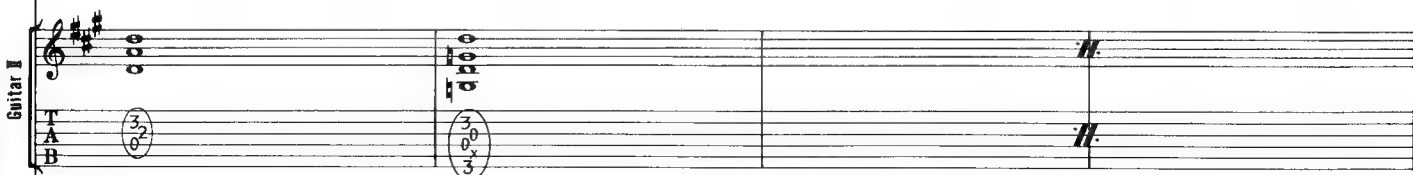
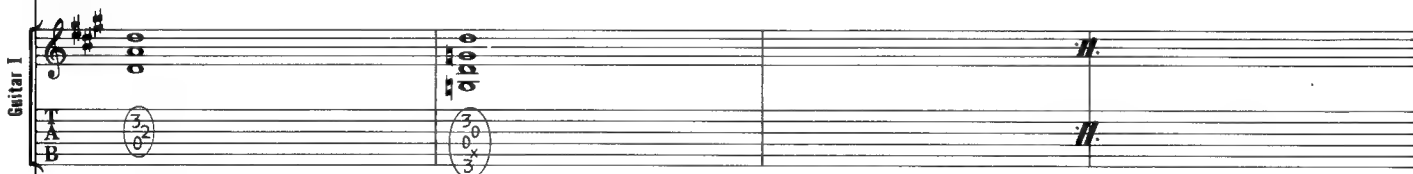
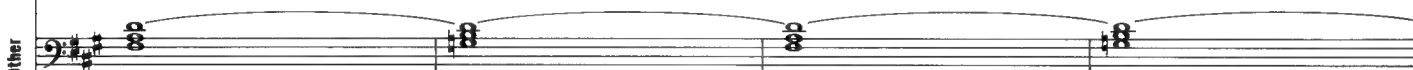
Coda

D

G

D

G



48

Vocal

D still rock in A mer i

Other

Guitar I

Guitar II

Bass

Drums

Vocal

A7 2x Tacet

Other

Guitar I

H.C. D P

Guitar II

Bass

Drums

A7
 1.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

2. A7 G Free Tempo In Tempo N.C. A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Ad lib

SISTER CHRISTIAN

シスター・クリスチャン
Words & Music by Kelly Keagy

アルバム『MIDNIGHT MADNESS』に収録されたこのバラード・ナンバースは、彼らにとって、初めての大ヒット・シングルとなった。ファンなら御存知の通り、バラードばかりを求めるレコード会社との対立が、バンド解散の要因になったわけだが、そういう意味では、その発端を作った曲とも言えるか…。それはさておき、この曲では、ギターよりも、むしろキーボード類がバンド・アンサンブルの要となる。実際の音源には、ピアノの他に、オルガン、ストリングスの3種類のキーボード・パートがダビングされているのだが、その総てを正確に記譜するのは、バンド・スコアのフォーマットでは、ちょっと不可能。ただ、スコア中の[A]~[C]、[J]では、ギター・パートが殆ど休符となるため、これを利用し、ギター・パートの段にオルガン、ストリングスを記譜しておいた。まず、[A]から[C]のピアノだが、この部分では、各音符のサステインに十分注意

したい。サステイン・ペダルを用いる場合は、基本的に左手の符割に合わせるように踏んでみよう。また、弾き始めのテンポにも、十分注意が必要だ。というのも、このテンポ設定を誤ると、[D]になって他の楽器が入ってきた時に、何ともプレイしづらいテンポになってしまからだ。[G]のギター・ソロの出だしは、1オクターヴ上のハーモニクスを狙って出したプレイ。押弦位置の12f上でピッキング・ハーモニクスを出すわけだが、この場合、押弦位置が14fなので、ピッキング位置は26f上…、つまり、フレットの無い位置となる。ノーマルなストラトなら、フロントP.U.より約1cmほどリア寄りだが、ハーモニクス・ポイントになるはずだ。また、[H]1~2小節目の18f、21fは右手で押弦するプレイ。尚、18f、21fを押弦中に掛けるヴィブラートは、左手主体で行なった方がピッチも安定すると思う。

50

Vocal

Guitar I

Guitar II

Keyboard

Bass

Drums

Vocal

Sis ter Chris tian oh the time has come
 Babe you know you're grow ing up so fast

Guitar I

Guitar II

Keyboard

Bass

Drums

Chords: F, Em, Dm, F(onG), C, F, G

Annotations: rlx Tacet, Organ, rlx Tacet

Vocal

C F G F Em Dm Dm7 (on G)

and you know that you're the mom-my's wor - ry - ing that on - ly one to say O. K. let's play

Guitar I

Guitar II

Keyboard

Bass

Drums

<Synth Strings>

(1x Tacet)

(1x Tacet)

Vocal

C F G C F G

Where you go - ing what you look ing for _____ you know those boys don't want to play no more with you -
 Sis - ter Chris - tian there's so much in life _____ don't you give it up be - fore your time is due -

Guitar I

Guitar II

Keyboard

Bass

Drums

Vocal

F Em Dm Dm7 (on G) C

_____ it's true _____ it's true _____

Guitar I

(Synth Strings) rM →

Guitar II

(Organ) rM →

Keyboard

(Organ) rM →

Piano > 8va bassa →

Bass

(1x Tacet) *8va bassa* →

(1x Tacet)

Drums

(1x Tacet) *2x*

Chord progression: F (on C) G (on C) C F (on C) G (on C)

Vocal: ————— yeah ————— You're

Guitar I: [Chord symbols: F, G, C]

Guitar II: [Chord symbols: F, G, C]

Keyboard: [Chord symbols: F, G, C]

Bass: [Chord symbols: F, G, C]

Drums: [Rhythmic notation]

Chord progression: C F C

Vocal: 1. D.S. mo - tor - ing what's your price for flight in
2. mo - tor - ing what's your price for flight you're

Guitar I: [Chord symbols: C, F, C]

Guitar II: [Chord symbols: C, F, C]

Keyboard: [Chord symbols: C, F, C]

Bass: [Chord symbols: C, F, C]

Drums: [Rhythmic notation]

54

Vocal

F B^b C F

find - ing - mis - ter right - sight - you'll be al - right to night -
got him in your sight and driv - ing - thru the

Guitar I

Guitar II

Keyboard

Bass

Drums

Vocal

1. B^b F (on A) G 2. B^b

night -

Guitar I

Guitar II

Keyboard

Bass

Drums

F (on A) B \flat F (on A) B \flat F (on A) B \flat C F

Vocal

You're mo - tor - ing what's your price for flight—

Guitar I

Guitar II

Keyboard

Bass

Drums

C F B \flat C

Vocal

in find - ing — mis - ter right — you'll you'll

Guitar I

Guitar II

Keyboard

Bass

Drums

This musical score is for the song "The End" by The Doors. It is a multi-staff score showing the arrangement for guitar, keyboard, bass, and drums. The score is divided into four measures, with a key signature of one flat (Bb) and a 4/4 time signature.

Guitar I: The first staff shows a melodic line with a key signature change from Bb to F (indicated by a "G (mf)" chord symbol). The line includes a "Ph" (phrasing) mark, an "Arm" (armature) mark, and a "Feedback" section. The second staff shows a bass line with a "P" (pick) mark and an "Arm" mark.

Guitar II: The third staff shows a bass line with a "P" (pick) mark and an "Arm" mark.

Keyboard: The fourth staff shows a keyboard part with a "Synth Strings" section. The fifth staff shows a keyboard part with a "8va bassa" (8va bassa) section.

Bass: The sixth staff shows a bass line with a "P" (pick) mark and an "Arm" mark.

Drums: The seventh staff shows a drum part with a "P" (pick) mark and an "Arm" mark.

The score includes various musical notations such as notes, rests, and dynamic markings. It also includes a key signature change from Bb to F and a time signature change from 4/4 to 3/4.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, keyboard, bass, and drums. The score is divided into three measures, each with a chord symbol above it: G(mF), F, and G(mF). The guitar part (Guitar I) is the most complex, featuring various techniques such as "Arm Up," "Arm Return," "Arm," "H.U." (Harmonics), and "r8va" (retuned octave). It includes a detailed fretboard diagram with fingerings and a circled "3" indicating a triplet. The keyboard part (Keyboard) features a melodic line in the right hand and a bass line in the left hand. The bass part (Bass) is a simple bass line. The drums part (Drums) is a simple drum pattern. The score is written in standard musical notation with a key signature of one flat (Bb) and a common time signature (C).

The musical score is arranged in five systems, each representing a different instrument or voice part. The top system is for the Vocal, followed by Guitar I, Guitar II, Keyboard, and finally Bass and Drums at the bottom. The score is divided into four measures, each with a specific chord indicated above the staff: F, G(on F), C(on E), and Am⁻⁵(on E^b). The Vocal part features a melodic line with lyrics 'Hush' and 'The sound of silence'. Guitar I and II parts include intricate fingerings and techniques like 'Arm.' and 'r8va'. The Keyboard part provides harmonic support with chords and moving lines. The Bass part features a steady eighth-note rhythm. The Drums part includes a variety of rhythmic patterns and fills.

B^b(on D)

G

Vocal

Guitar I

Guitar II

Keyboard

Bass

Drums

58

Coda

B^b F(on A) G C F(on C)

18va

18va

16va bassa

18va bassa

Synth Strings

D.S.

Vocal

Guitar I

Guitar II

Keyboard

Bass

Drums

59

Coda

B^b F(on A) G C F(on C)

18va

18va

16va bassa

18va bassa

Synth Strings

D.S.

C F(onC) C

Vocal

Sis - ter Chris - tian oh the

Guitar I

Guitar II

Keyboard

Bass

Drums

P.h

P.h

Piano

(8va basse)

(8va basse)

59

F G C F G F

Vocal

time has come and you know that you're the on - ly - one to say

Guitar I

Guitar II

Keyboard

Bass

Drums

D

P

D

P

Em Dm Dm7 (on G) C F (on C) C

Vocal

O — K — — — — — but you're mo-tor — — — — — ing — — — — — you're — — — — —

< Synth. Strings >

< Organ >

Keyboard

Bass

Drums

60

F (on C) C F G C

Vocal

mo — — — — — tor — — — — — ing — — — — —

3

3

Guitar I

Guitar II

Keyboard

Bass

Drums

SENTIMENTAL STREET

センチメンタル・ストリート

Words & Music by Jack Blades and Alan Fitzgerald

3rdアルバム『7 WISHES』に収録された、美しいメロディー、コード進行が印象的なナンバー。また、フロイドローズのアーム・ユニットを巧みに使いこなしたブラッドのソロ・プレイも秀逸だ。では、解説に移ろう。まず、[A]だが、スコア通りにプレイした場合、ギターとシンセの音量バランスによっては、多少音が濁って聴こえるかもしれない。その場合は、ギターの4弦5fを省いてしまえば、すっきりしたサウンドになるはずだ。[B]、[C]では、エレピが、バックイングのメインとなる。メリハリの効いたプレイにするためにも、各小節、1拍目頭と2拍目裏にアクセントを置くことを意識してみよう。尚、[C]でのテンポの取り方を、1×と2×とで変えている点も、アレンジ上のポイントとして押さえておこう。[D]の最終小節は、必要以上に変拍子を意識しなくともOK。通常の4/4に半拍分加えただけ、と捉えてプレイしよう。[E]のギター・

ソロは、とにかくアームを絡めたプレイが決め手になる。4小節目のアーム・ダウンは、左手でヴィブラートを掛けながら行なったもの。これによって、通常のアーム・ダウンより、複雑な音程変化が得られるわけだ。次の5～6小節間は、アーム・アップがポイント。2弦8fのG音をアーム・アップでA音までピッチを上げ、その状態をキープしたまま、11fへハンマリング&プリング。その後、素早くアームをリターンし、再び、同じ動作を繰り返す…、というプレイ。アーム・アップで正確なピッチを捉えられるかが、勝負の分かれ目だ。また、[F]最終小節のハーモニクスを絡めたプレイは、3弦3fのややブリッジ寄りで得られるハーモニクス(D音)を、2音半もアーム・アップするという荒技!? 先の5～6小節間以上に、正確なアーム・アップが要求されるプレイだ。

The musical score is arranged in six staves. The top staff is for the Vocal line, with lyrics 'N.C. [A] F add9 (onC) F⁽⁹⁾ sus4 (onC) F add9 (onC) F⁽⁹⁾ sus4 (onC)' written above it. The second staff is for Guitar I, showing a single note on the 4th string, 5th fret. The third staff is for Guitar II, showing a single note on the 4th string, 5th fret. The fourth staff is for the Keyboard, with a '< Synth >' marking. The fifth staff is for the Bass, showing a single note on the 4th string, 5th fret. The sixth staff is for the Drums, showing a single note on the 4th string, 5th fret.

Fadd9 (onC)

F⁽⁹⁾ sus4 (onC)

Fadd9 (onC)

F⁽⁹⁾ sus4 (onC) Cadd9

Vocal

Guitar I

Guitar II

Keyboard

Bass

Drums

Cadd9

Am

G(onB)

C

Vocal

Guitar I

Guitar II

Keyboard

Bass

Drums

Saw you walk - ing out on Sen - ti - men - tal Street what - 'cha
Saw you danc - ing out at Mad - ame Wong's Two you did those

Arpeggio, 1x Tacet →

Arpeggio, 1x Tacet →

Bva bassa →

<E. Piano> Bva bassa →

1x Tacet →

1x Tacet →

1x Tacet →

Chords: Dm Gsus4 G Am G(onB) C

Vocal: do - ing out there who ya try - ing to be I know what you're think - ing 'cause I've been there my - self I've been same two steps that I taught you back in June Heard you dined last night at Con - te Ra - zor's Ca - fe did you

Guitar I: 4

Guitar II: 4

Keyboard: 4

Bass: 4

Drums: 4

Chords: Dm F(onG) G Am G(onB)

Vocal: kicked so ma - ny times I don't know noth - ing else Still I no - ticed your ur - gen - cy and get your fill did you think you had to pay Still I no - ticed your ur - gen - cy and

Guitar I: 4 (1x Tacet)

Guitar II: 4 (1x Tacet)

Keyboard: 4 (1x Tacet)

Bass: 4 (1x Tacet)

Drums: 4 (1x Tacet)

C **Dm** **Gsus4** **G**

Vocal
 rec - og - nized the flair that ya got sure from chas - ing all those East coast dares (and) I've
 rec - og - nized the pain and I'm sure it's the same you feel a - gain and a gain and and I

Guitar I
 3 2 0 1 0 2 0 2 3 1 0 3 2 3 3 0 0 0 3 3 0 0

Guitar II

Keyboard

Bass
 2x 2x 2x 2x
 5 3 3 3 7 7 5 5 5 5 5 3 3 3 3

Drums
 2x 2x 2x 2x

Am **G(onB)** **C** **Dm**

Vocal
 seen it be - fore it hap - pens time and a - gain all cut up in - side yet you're
 wish I could get us that sec - ond chance but you hav - ing too much fun with your

Guitar I
 0 2 2 0 0 2 3 2 0 1 0 2 0 2 3 1 0 3 2 3

Guitar II
 M M
 5 5 5 5

Keyboard
 1x Tacet

Bass
 2x 2x 2x 2x
 5 0 5 2 2 3 2 3 3 3 3 7 7 7 7 7 5 5 5 5

Drums
 2x 2x 2x 2x

Vocal

F G C F C

caught in a spin — Out on Sen - ti - men - tal Street in the Av - e - nues take a
 sud - den ro - mance —

Guitar I

Guitar II

Keyboard

— (1x Tacet)

Bass

Drums

Vocal

Dm F G C F

good hard look their ain't noth - ing ev - er new Out on Sen - ti - men - tal Street in the Av -

Guitar I

Guitar II

Keyboard

Bass

Drums

F C Dm 1. F G
 - e - nues will you ev er find — out guess I'll leave it — up to you —

Guitar I
 T A B
 0 2 3 1 0 3 2 3 1 2 1 3 0 3 3

Guitar II
 T A B
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Keyboard
 T A B
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Bass
 T A B
 3 3 3 0 3 3 3 3 3 3 3 3 3 3 3

Drums
 T A B
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

66

E Fadd9 (onC) F⁽⁹⁾ sus4 (onC) Fadd9 (onC) F⁽⁹⁾ sus4 (onC) Cadd9

Vocal
 —————

Guitar I
 T A B
 —————

Guitar II
 T A B
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Keyboard
 T A B
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Bass
 T A B
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Drums
 T A B
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

The musical score for "I Wanna Dance with Somebody" by Whitney Houston is presented in a multi-staff format. The score includes parts for Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with some measures containing multiple staves for different instruments. The vocal part features lyrics: "leave it up to you". The guitar parts include fret numbers and techniques like bends and harmonics. The keyboard part features chords and arpeggios. The bass part includes fret numbers and techniques like bends and harmonics. The drums part includes a drum kit notation with various rhythms.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a multi-staff score for a guitar, keyboard, bass, and drums. The score is written in 4/4 time and features a key signature of one flat (B-flat). The guitar part includes a detailed tablature with fret numbers and includes various techniques such as bends, slides, and arm movements. The keyboard part provides harmonic support with chords and melodic lines. The bass part features a steady, rhythmic pattern. The drums provide a consistent beat throughout the piece. The score is divided into measures, with chord changes indicated above the guitar staff: C, G(mB), Am, F, and G. The guitar part includes a section with a descending scale and a section with a repeating rhythmic pattern. The keyboard part includes a section with a descending scale and a section with a repeating rhythmic pattern. The bass part includes a section with a descending scale and a section with a repeating rhythmic pattern. The drums part includes a section with a descending scale and a section with a repeating rhythmic pattern.

Vocal

Guitar I

Guitar II

Keyboard

Bass

Drums

Lyrics: Out on Sen-ti-men-tal Street in the Av-

Chords: B^b, G, Am, G(mB), C

Performance Instructions: <E. Guitar 3> 1xTacet, 1xTacet, (8va Harm.), (Harm.), Arm Up, Arm.

Fingerings: 10 10 8, 11 13, 13 13, 7 8 7, 8 10 8, 12 10, 10 11, 15, 0, 2, 2, 2, 3

[illegible]

Vocal

C F (on C) C Dm

Sen - ti - men - tal Street in the Av - e - nues will you ev - er find ——— out guess I'll

Guitar I

< E. Guitar 3 > r1xTacet- r8va → D P C D P

r1xTacet- C D P C D P

Guitar II

(2xTacet) (2xTacet)

Keyboard

Bass

Drums

Vocal

1. F G 2. F G H Am G(onB)

leave it ——— up to leave it ——— up to you Saw you walk - ing out on

Guitar I

(8va) (1xTacet)

Guitar II

M M M M

< E. Guitar 3 > r8va → Arm Arm D P

Keyboard

Bass

Drums

The musical score for "Sentimental Street" is presented in a multi-staff format. The vocal line at the top includes the lyrics: "Sen - ti - men - tal Street what'cha do - ing out there who ya try - ing to be ——— Out on Sen - ti - men - tal Street in the Av -". The guitar parts (I and II) feature complex fretting and techniques like "Arm. Up" (arm up) and "M." (mute). The keyboard part provides harmonic support with chords and arpeggios. The bass line is a simple, rhythmic accompaniment. The drums provide a steady beat with various patterns.

Vocal

- e - nues will you ev - er find out guess I'll leave it up to you

Guitar I

Guitar II

Keyboard

Bass

Drums

F.O.